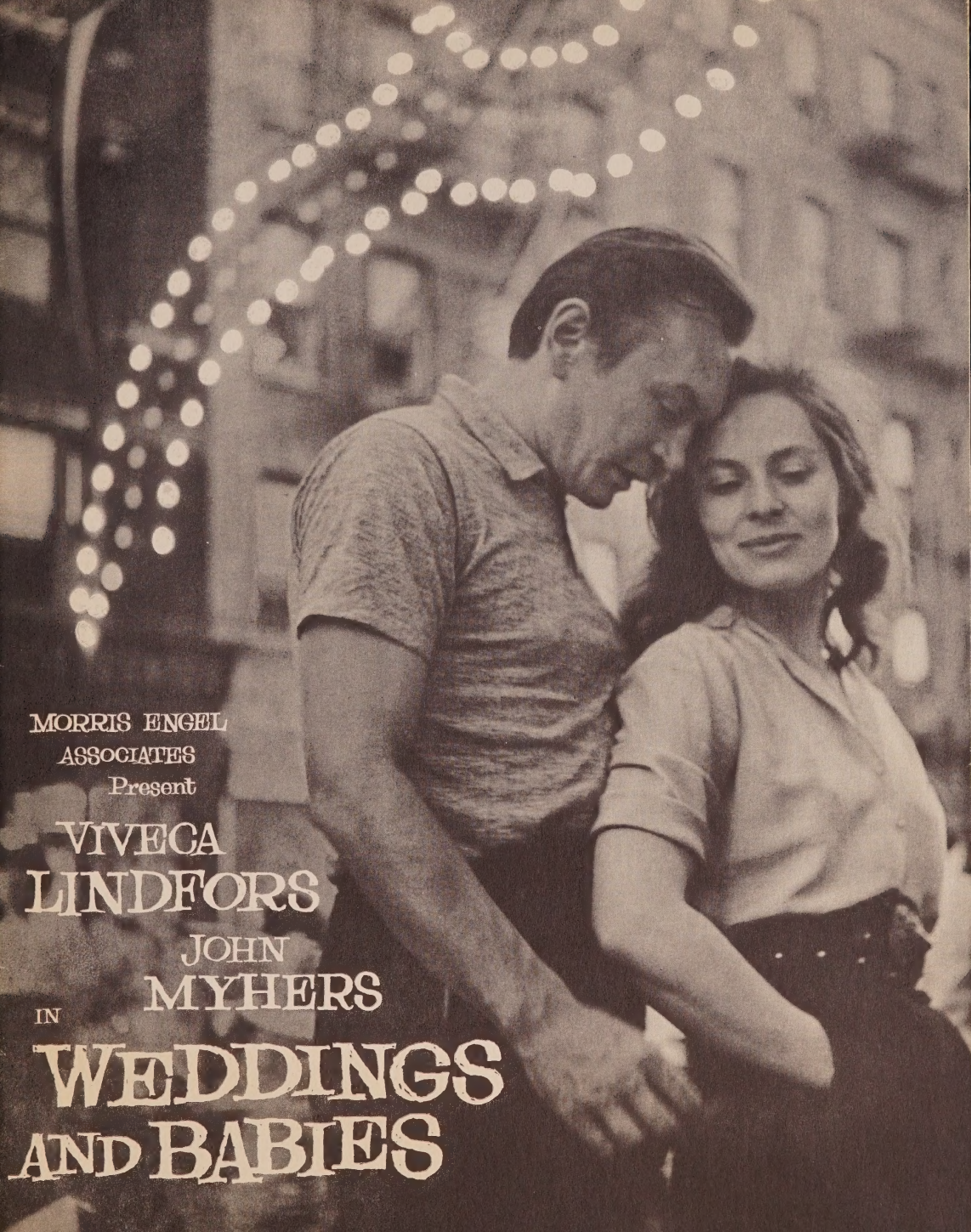

MORRIS ENGEL
ASSOCIATES
Present
VIVECA
LINDFORS
JOHN
MYHERS
IN
WEDDINGS
AND BABIES

WEDDINGS AND BABIES

SYNOPSIS

Al Capetti (John Myhers), a 35 year old photographer, is faced with three problems. Two are people—his old mother (Chiarina Barile) whose strongest wish is for an angel to put on top of her tombstone, and who can no longer take care of herself but resists entering a rest-home; and 29 year old Bea (Viveca Lindfors), his assistant of long standing, with an intense love for both Al and children, who keeps pressing him to marry her. Al's refusal to marry is the consequence of his third problem—a fear that he might spend the rest of his life photographing nothing but weddings and babies.

Weddings and Babies opens on Al and Bea photographing a church wedding. Upon returning to the studio, Bea again tries to set their own wedding date. She is interrupted by Mama, who's just been evicted because of another fire she started in her room. Al, with a great sense of guilt, regretfully places Mama in a rest-home.

Commissioned to make a film of a New York City Italian street festival, Al has just purchased a professional movie camera for $1400. Bea resents this, claiming lack of money was one of his main reasons for delaying their marriage.

After filming the festival, Al returns to find Bea packing. He is forced to make a decision and finally sets the date. The next day, on Bea's 30th birthday, Al hosts an "engagement-birthday" party. Al is the life of the party until an actor, Ken (Leonard Elliott), takes the stage away from him with his professional comedy routine. During the party the rest-home phones to say that Mama is missing.

Deciding that Al needs money, Mama goes to the Social Security office only to learn that she is ineligible for benefits. She then vainly attempts to exchange her tombstone for a smaller one.

Al feels that he will find Mama at the festival, so he leaves the party with Bea and Tony (Chris), Ken's son whom Bea has been caring for, both to look for Mama and photograph the festival. When his new camera is accidentally smashed, Al goes to the cemetery where Mama will most likely be found. The frustrations of the search for his father's grave, the ruined party, the broken camera, and his mounting friction with Bea, culminates in his decision to postpone the wedding. They find Mama, but by this time Bea has "given up" and returns his ring.

Back at work, Al is unhappily photographing another church wedding, alone this time. It is then that Al finally decides that for him, loneliness is the worst fate, and he phones Bea.

WEDDINGS AND BABIES was photographed entirely on location in NEW YORK CITY.

running time: 81 minutes

CAST

Bea	VIVECA LINDFORS
Al	JOHN MYHERS
Mama	CHIARINA BARILE
Ken	LEONARD ELLIOTT
Josie	JOANNA MERLIN
Tony	CHRIS
Carl	GABRIEL KOHN
Mrs. Faranda	MARY FARANDA

CREDITS

Produced & Directed by	MORRIS ENGEL
Production Associate	JOEL GLICKMAN
Original Story	MORRIS ENGEL
Story treatment	MARY-MADELEINE LANPHIER BLANCHE HANALIS IRVING SUNASKY
Music	EDDY MANSON
Editing	STAN RUSSELL MICHAEL ALEXANDER
Assistant	KENA HODGE
Photography	MORRIS ENGEL
Sound	DON WINCLAIR
Rerecording	DICK VORISEK

The synchronous sound system was designed expressly for this film by Otto Popelka, Magna-Tech Electronic Company.

The MUSIC for "WEDDINGS AND BABIES" was composed, arranged and conducted by EDDY MANSON who also did the scores for "LITTLE FUGITIVE" and "LOVERS AND LOLLIPOPS." The score while essentially contemporary, is written mainly in the lyrical Italian tradition of opera and street music. Mandolin, accordion and guitar are used as an "old country" color within the full orchestra.

"more than a movie..." by LOUIS BERG

"WEDDINGS AND BABIES" is more than a movie; it is an experience. No one can see it without being deeply moved. Beyond the story and its mood, Morris Engel may have achieved a revolution in movie making technique. His camera is free and roving. There are no chalk marks for his actors. He does not mind if New York City street noises intrude upon dialogue. He thinks they belong on the sound track.

On the surface, "Weddings And Babies" is a simple love story. It would be a mistake however to put it in the standard Boy Meets Girl category. The lovers in the picture desire more than each other. The Boy seeks a meaning in his work beyond his routine job of photographing "Weddings And Babies." The girl wants her own wedding and her own babies. Also there is an aged Mother whose primitive desire clashes with their needs; she is obsessed with the wish to have a stone angel placed upon her tombstone. Each, in a sense, desires a monument.

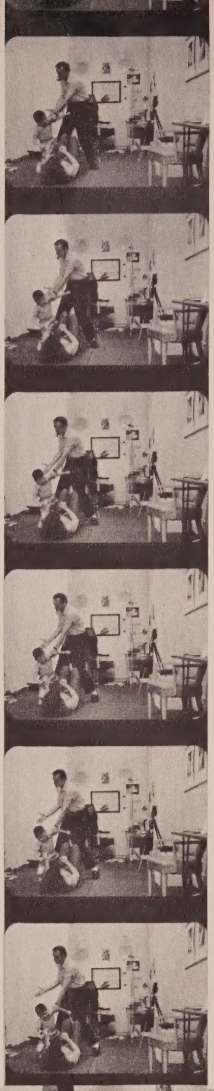
Mr. Engel's first picture, "Little Fugitive," won the Venice award. "Weddings And Babies" continues the experiment, but is a much more ambitious film. It has a marquee name in Viveca Lindfors. She has never given a better performance—obviously a labor of love. Her own child, four-and-a-half year old Chris, is in the picture and plays with surprising assurance. Mr. Engel, too, was fortunate in John Myhers, an actor who has dignity, strength, tenderness, humor; and, of course, in the superb seventy five year old Chiarina Barile—surely the most magnificent old lady ever to appear on the screen.

LOUIS BERG, while motion picture editor of THIS WEEK MAGAZINE, was the first to recognize the merits of "LITTLE FUGITIVE" which later became an Academy Award (OSCAR) Nominee, and also won the top American film award at the Venice Festival. It has since played in 5000 United States theatres.

"We'll have our own kids someday when we're married. Two, three, four of 'em. Even a set of twins, who knows."

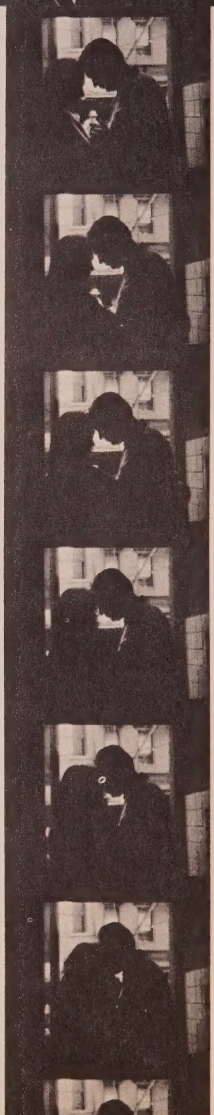
"Why, why do you feel so guilty?"

"I don't know . . . leaving her here for what? She just sits around and waits to die now."



"Everybody wants pictures of parties and weddings and their little monsters."

"I'm available under one condition. I want to have an Italian name."

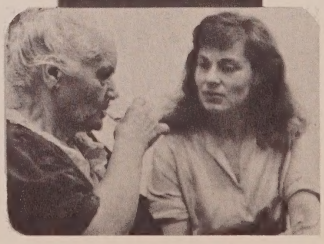


designed by Paul Bacon

DDINGS
BIES

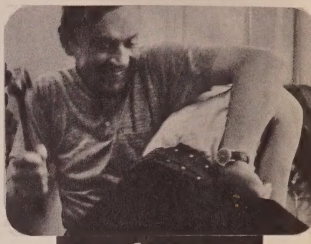
"You make me feel so cheap. Y'know I feel as if I'm crawling all the time."

"I know but there's only one way to get Al to marry you. You've got to make him jealous."



"She had another fire. This is the fifth one. Even the firemen are beginning to call her by her first name."

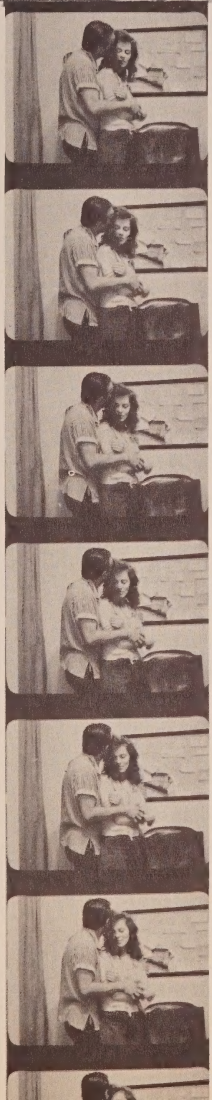
"Oh, happy birthday darling! Yes, you were going to hit me with that hammer, eh? Now I know how you really love me."

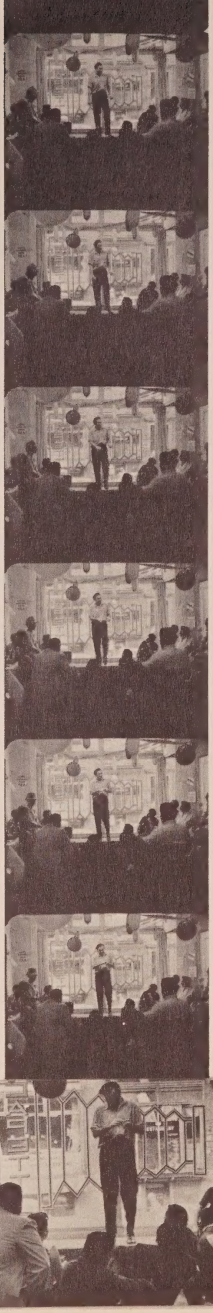


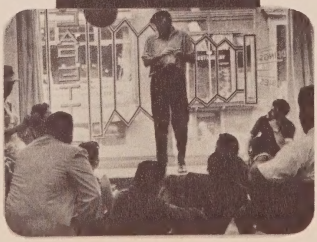
"Look, we're not married yet."

"I know we're not married yet. Everybody on the block knows we're not married yet."

"I know that all I want is a, is a home and child and a husband."



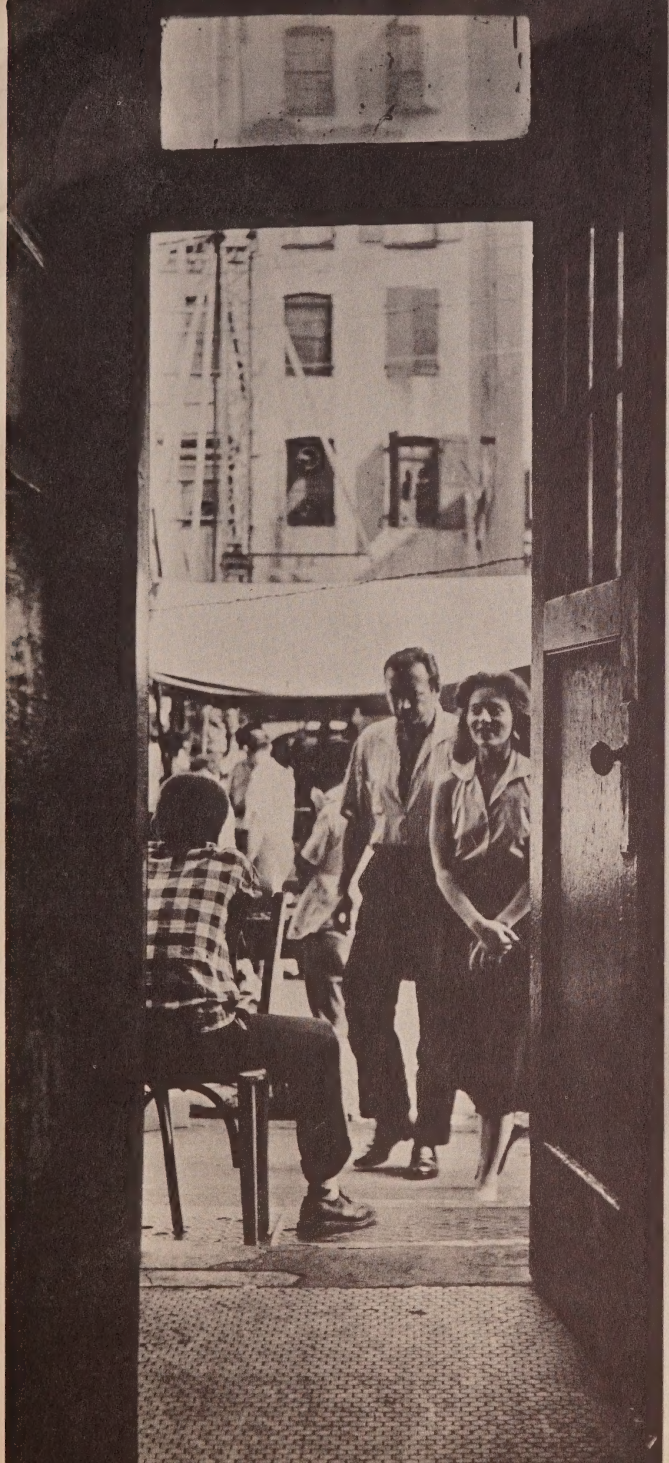




"And the moral of this story is, 'You don't have to be drunk to get married, but it helps.'"

"Al, it could have been a very special day. Take care of the ring until you know what you want. I know what I want. I love you."

Rheingold



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JOHN MYHERS . . . Al

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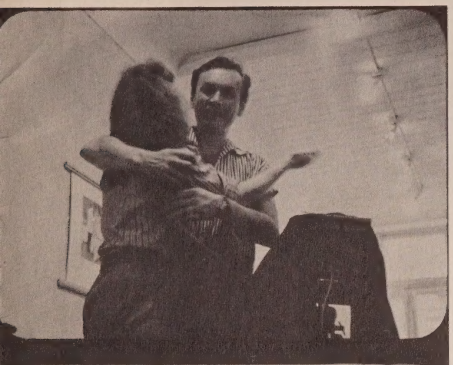

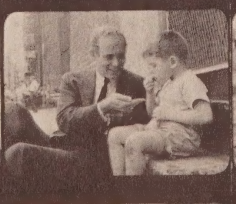

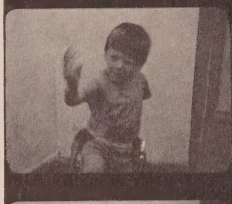

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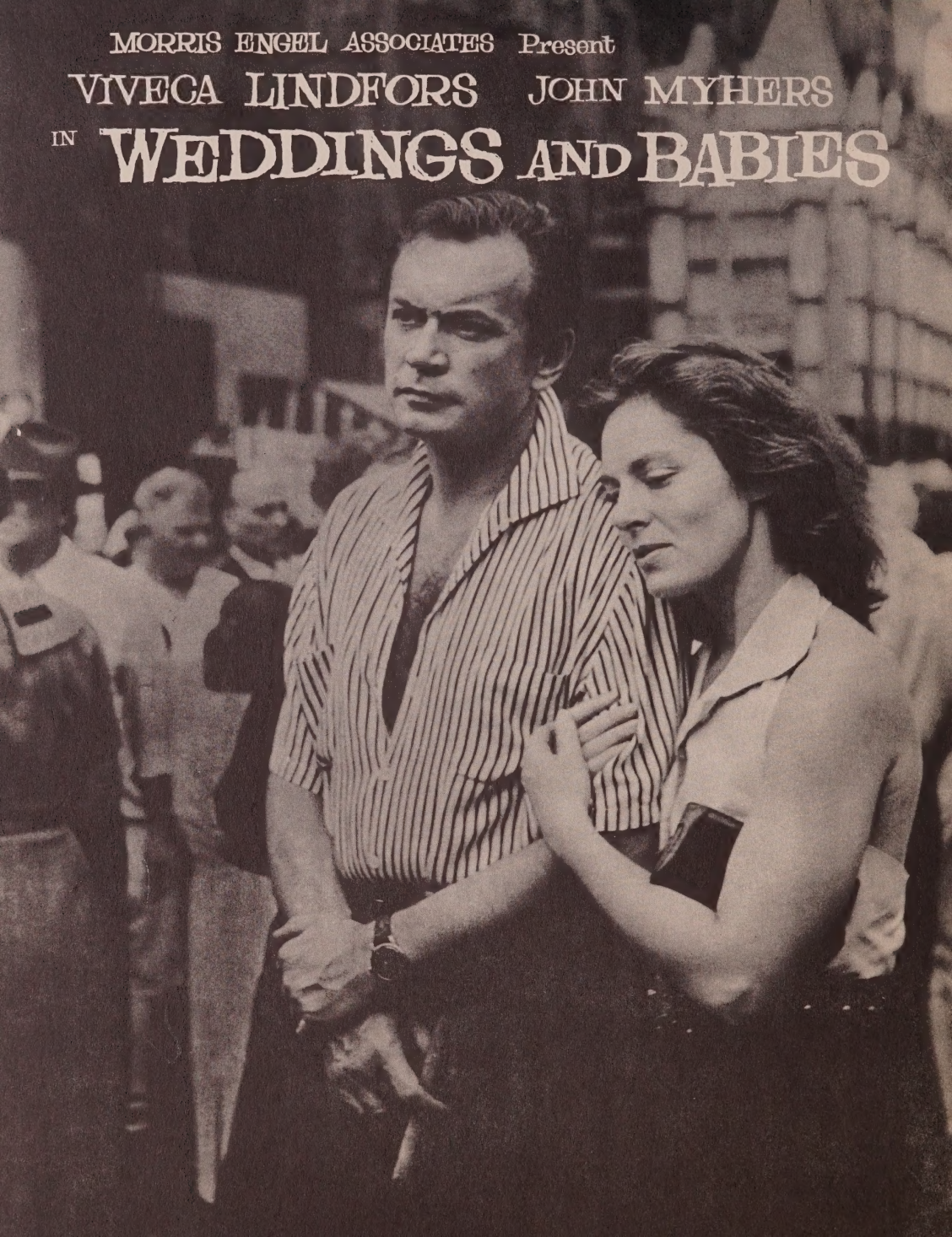
IN "WEDDINGS AND BABIES"